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ABSTRACT

In describing the efforts and goals of a 1991 conference, this document presents guidelines for the development of collaborative relationships between schools, arts organizations, and funders. It is indicated that collaborations are necessary for meeting the cultural and educational needs of urban children. At a time when resources for both the arts and education are strained, collaboration offers a way to bolster both. In "Building Partnerships in the Arts" (Ted C. Fishman), the case for collaboration is made and essential points of agreement delineated. These are (1) a target population; (2) specific program activities; (3) objectives; (4) assessment by partners; (5) evaluation of effectiveness with target audience; and (6) establishment of a time-line. (MM)

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ban Gateways

The Center for Arts in Education

BUILDING PARTNERSHIPS IN THE ARTS

Ted C. Fishman

with an introduction by
Sandra Furey, Executive Director,
Urban Gateways:
The Center for Arts in Education

SO 026834

THE CULTURAL COMMUNITY AND THE URBAN SCHOOL

ART AS NECESSITY

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PREFACE

In October, 1991, ***Art as Necessity: The Cultural Community and the Urban School*** convened 131 representatives from schools, arts organizations, cultural institutions, government agencies, private foundations and corporations. Participants came from Chicago (91), from other large cities around the country (30) and from Great Britain (10). They came to build partnerships capable of propelling the cultural resources of America's cities into the lives of urban school children. The conference was designed and implemented by Urban Gateways: The Center for Arts in Education, the nation's largest arts education organization, and was sponsored with a grant from the Nathan Cummings Foundation. Already the conference has produced new ideas for partnerships among nearly all the participants. This booklet captures some of the voices, ideas and spirit of ***Art as Necessity***.

Art as Necessity was made possible
by generous funding from the
Nathan Cummings Foundation

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EXPANDING THE REPERTOIRE

An introduction by Sandra Furey, Executive Director, Urban Gateways: The Center for Arts in Education

Nowhere else on the globe do so many people from different cultures and life-styles mingle, share space and encounter the creative efforts of each other as in American cities. Our cities brim with museums, music ensembles, theater companies and galleries. Professional artists, writers and filmmakers, art educators, government agencies, private foundations and volunteers devote themselves to a limitless variety of expression.

For millions of urban school children, however, the genius and wealth of our cities remain largely untapped. Likewise, the myriad talents and resources of urban young people too often go under-developed.

Cities are an increasingly harsh place for young people, especially those from poor neighborhoods. Grim statistics abound. Indeed, virtually every condition associated with a nurturing environment is on the decline. A sample of the most troubling figures gives the picture. A 1990 study of 25,000 eighth graders nationwide found that half of the children experienced at least one of the six top risk factors for poor school performance. In the cities, the proportion is closer to three quarters. Forty per cent of the nation's poor are under 18 years old. In Chicago, sixty-six per cent of the public school children live in poverty. The city fails to graduate forty-six per cent of its high school students, a rate shared within a few percentage points by the twenty-five largest cities in America.

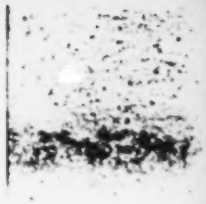
Statistics do not measure a child's experiences or a child's world view from inside the neighborhood. Surviving is far more likely to weigh on a young mind than exploring museums, visiting galleries or spending a day working in clay at a local studio. Indeed, most city school children are so isolated from the cultural opportunities of their own cities, that concerts, theaters and museums may seem made just for "other" people.

During ***Art as Necessity***, cultural institutions* and schools explored ways to reach more deeply into the lives of children so that the opportunities offered by urban cultural life and public treasures would become as central to their education and intellectual development as life in the neighborhood.

Art, culture and the creative process do indeed feed the intellect as well as the human spirit. It is clear that the conferees, as educators and keepers of the arts and culture, are concerned with much more than audience development. Rather, we are concerned with the ever-increasing demands to successfully develop and educate the children who are the subject of these statistics. To offer opportunities for children to discover the joy of learning and believe in their own potential is central to our work. Clearer understanding and open dialogue between principals of inner-city schools and those of us who are charged with teaching and interpreting art and culture are necessary if we are seriously interested in helping to reduce these statistics.

Our Full Potential

Urban Gateways organized the ***Art as Necessity*** conference to encourage schools and arts organizations to develop collaborative relationships. For the past thirty years, Urban Gateways has worked to bring art and culture to school children through collaborations between artists, cultural organizations, foundations and schools. Each year in metropolitan Chicago nearly one million children, the largest number reached by any such program in America, participate in programs offered to schools through Urban Gateways. Even so, the scope of Urban Gateways' programs is but a fraction of the potential reach of collaborative efforts.



The ***Art as Necessity*** conference was an effort to replicate Urban Gateways' approach to collaboration among the widest audience of schools and cultural institutions possible. To accomplish this end, some institutions and organizations had to be willing to redefine what they meant by collaborations and to accept equal partnership with other groups whose goals may at first have seemed disconnected from their own. To foster new perspectives on collaboration, the conference sought to open a dialogue within which school principals and administrators could share their views of arts education with the representatives of arts institutions.

As Jerome Hausman, director of Urban Gateways' Center for Arts Curriculum Planning and Evaluation, said to the conference, the key to successful collaboration is "enlightened self-interest." Through partnerships, schools and arts organizations can exponentially multiply their resources to reach more children more profoundly, while reducing the strain on their meager budgets and over-taxed personnel. To borrow from the language of finance, collaboration allows participants to leverage their current resources into efforts far greater in scope than what they could do alone. ***Art as Necessity*** urged a process which could build future collaborations and promise a new way for city children to think about their education, their communities and their lives; a way to expand young peoples' repertoire of cultural resources to include all the treasures of their communities. The process might also open to those in the partnerships a new way of seeing city children: as creative, inspired and thriving.

**Hereafter "organization" and "institution" are used interchangeably to mean any organization that hopes to disseminate the arts or other field of knowledge to a general audience through performance, exhibition or the written word.*

LISTENING CAREFULLY
EXCERPT FROM KEYNOTE ADDRESS

delivered by Ronne Hartfield, Executive Director of Museum Education, The Art Institute of Chicago

I would like to begin this conference with three quotations. The first is from an American newspaper publisher who wrote, nearly one hundred years ago, a seminal book called, ***Progress and Poverty***.

"What, then, is the law of human progress — the law under which civilization advances? ...It must explain clearly and definitely, and not by vague generalities or superficial analogies, why, though mankind started presumably with the same capacities and at the same time, there now exist such wide differences in social development."

My second quote is from an even older book, the ***Popol Vuh***, the great Guatemalan book of the dawn of life.

"This very place has become our mountain, our plain. Now that we are yours, our day and birth have become greater, because all the peoples are yours, all the tribes. And since we are still your companions, even in your citadel, we shall give you procedures."

My final quote is from that great unwritten book of oral literature in the African-American tradition and it has its origins in the mists of myth and history. It is the briefest, and most cogent of the three quotes.

"Signifying is worse than lying."

It is important that we begin with listening, because listening carefully is what this conference is all about. What is involved in this rather elusive faculty called "listening" are such processes and phenomena as sensory perception, attention, imagery, and memory, among other things. When we are listening, we are also thinking, reasoning, informing, problem solving, conceptualizing, and symbolizing, among other things.

Some of those other things have to do with that great determinant called context. As the great linguist Ferdinand de Saussure put it, "The bond between the signifier and the signified is always arbitrary." The organic, original quality of Black language may represent a mode of attaining power within the constraints of a system which consistently defines — signifies — structures and meanings which diminish, devalue or exclude — however arbitrarily — Black experience. It is this very arbitrariness which makes partnership, or parity, so difficult to establish. On the other hand, this arbitrary signification also allows the possibility of ***creative change***.

My first quote has vast philosophical implications. It makes claims for nothing less than civilization itself, and for the power of the mind to extend knowledge, improve methods and better social conditions.

I would challenge us to a kind of critical ear-to-ear listening which recognizes the constraints as well as the possibilities inherent in the places we represent. What we want is urban schools that work better, and cultural institutions that are more responsive to the communities which share life and breath with them. What we want is a way to link our needs and our resources so as to make the most of what we have available to us in cities from New York to London, from Newcastle to Los Angeles, and of course here at home in Chicago. The word is *"partnership."* Which brings me finally to the end of this talk and the real beginning of this conference — my second quote says it all: "All the peoples are yours. All the tribes."

PART ONE
The Case for Collaborations Between Educators and Arts Organizations

The budget of the National Endowment for the Arts' Education Program of $6.5 million—roughly a dime per year for every American school-aged child — is small even compared to the resources of many local foundations.

The effort to form collaborations between schools and arts organizations comes at a time of diminishing government support for art in the schools. David O'Fallon, the director of the Arts in Education Program of the National Endowment for the Arts, speaking at ***Art as Necessity***, pointed out that attention to art education is declining in the face of short funds and initiatives to strengthen literacy and knowledge of science and mathematics. The federal government's recently published national educational goals, O'Fallon indicated, include no role for the arts.

Funding cuts in urban school districts have also diminished the role of art in city schools. In New York and Chicago there is roughly one art teacher for every thousand children.

The arts are one of the few resources which can be converted relatively easily into an engaging educational tool. For the educators and school administrators who came to ***Art as Necessity*** seeking collaborative programs, the arts provide a way to keep children enthusiastic and in school.*

These educators, all of whom have struggled to keep arts programs alive in their schools, also view the use of arts in education as an effective way for students to learn to empower themselves. The arts let children grasp the world firsthand by fostering creative, personal, expressive encounters and explorations of their human and intellectual potential. O'Fallon, citing recent research on arts in education, said that while it is difficult to quantify the arts' effects on reading and math scores, studies show that schools infused with the arts have "all the hallmarks of truly excellent education."

When resources are short, collaborative programs between schools and arts institutions offer effective and creative ways to bring art into education. A well planned and implemented collaboration offers two advantages:

1. **It matches the needs and resources of all the partners.** Since programs are designed jointly, none of the partners are placed in the position of being solely a provider or a receiver. Rather, each party is regarded as a beneficiary.

2. **It allows the partners to piggy-back on each others' resources.** In collaboration, partners' combined efforts reach well beyond that of many individual, fragmented programs and false starts.

*"There's a prevailing feeling among arts organizations that 'we don't do windows.' We do only **this** kind of program. Arts organizations have to learn how to take their resources and re-configure them in different ways."*
Mitchell Korn, President, Artsvision, New York

The goals of the 131 conference participants ranged broadly from general educational and cultural objectives, such as increasing student self-confidence or broadening multi-cultural understanding to very specific objectives, such as teaching children to recognize and appreciate different American artistic styles and artists.

Art as Necessity offered participants a unique opportunity to realize their goals. The conference centered around eight round-table working groups made up of representatives of schools, arts organizations and funders. Each group was charged with jointly assessing the needs and resources of those at the table, and thereafter producing a partnership to direct the divergent objectives of the participants into a common goal.

*Every school day, an average of approximately 120,000 students are missing from Illinois classrooms due to truancy. The cost in lost reimbursement due to truancy was $142 million in the 1989-90 school year.

Even in areas like science, where the arts have traditionally played little educational role, creative approaches can reshape a generation of learners. Nobel Prize Laureate Leon Lederman, one of America's most outspoken advocates for better science education in public schools, recently described the issue of science illiteracy.

"It has to do with culture," he said, "with the participation of a much larger fraction of our citizenry in the wonder and awe of our grasp of the physical and biological universe... A proper educational experience can stimulate the child, open the door to the joy of the learning experience, can make the school a place to be..."

"The study of science, in the best classrooms, stirs the imagination. The story can be in a frog, in a test tube reaction or in a photograph of the night sky. Any of these can be used to expose to naturally inquisitive young minds aspects of awe, wonder and beauty of the Universe. Mathematics and science education, when activity based, hands-on, learn-play... tend to convert skeptics into scholars... and can serve to break the deadly cycle of failure and drop-out, of unemployment and poverty."

Lederman's description of good teaching as that which "engages the child's own resources and motivations" describes well, collaborations between educators and arts. Awe of the stars, which can begin at a planetarium, might be nurtured back at school by a teacher who can tell astrophysics as a story.

Lederman is a key figure at the Teacher's Academy for Mathematics and Science, a training center for public school teachers. The academy is a collaborative effort of 14 universities and colleges, the business community, museums, Fermilab and Argonne National Laboratories, teachers, principals, the Chicago Teacher's Union, Local School Councils, the Urban League, the Chicago Public Schools and others.

Jill Darrow, program officer of the Prince Charitable Trusts, explained that the ultimate aim of collaboration is to empower classroom teachers with creative approaches and educational tools. The bigger the bag of tricks, the better the teachers' chances are of reaching the children.

"The arts are related to all school subjects, and all teachers should understand them well enough to use them to support and elucidate instruction in other subjects and to show how such subjects can contribute to an understanding of the arts." ***Toward Civilization****, NEA, 1988*

The National Endowment for the Arts' 1988 report, ***Toward Civilization****, lists four reasons why arts education is important: "to understand civilization, to develop creativity, to learn the tools of communication, and to develop the capacity for making wise choices among the products of the arts."*

PART TWO
Rethinking Collaboration

Educational materials recently assembled to accompany a new permanent installation at Chicago's Field Museum of Natural History include a well-designed package of background information for teachers, a number of creative suggestions for classroom activities, on-site orientation and tours for teachers plus video presentations available for use at the schools.

Most large urban cultural institutions have educational programs available for city schools. Typically these are developed by in-house educational staffs and offered as packages to schools, e.g., field trips guided by employees of the institutions. Last year, for example, the Los Angeles County Museum of Art hosted 53,000 school children, of which 30,000 were led on docent-guided tours. Of the 106,000 students who visited The Art Institute of Chicago with their schools, 66,000 used the services of museum docents.

Instructional materials usually accompany the educational programs of cultural institutions, allowing teachers to raise related issues with students before and after their visits. Though such programs can offer valuable opportunities for teachers who manage to weave an institution's materials into their lessons, educators at the ***Art as Necessity*** conference felt pre-packaged materials were often difficult to integrate into a teacher's lesson plans and pedagogical goals.

Most cultural organizations lack the educational resources of large museums. Many of those represented at the ***Art as Necessity*** Conference had small educational staffs or none at all. While large institutions, by their nature, excel at presenting a wide variety of experiences to big audiences, smaller museums and organizations must focus more specifically on both their subject matter and their audience. For a small organization, the best collaborations incorporate the institution's focus. In Boston, the Museum of the National Center of Afro American Artists worked with a neighboring school to develop a series of in-depth, hands-on, programs

and tours introducing students to the untold history of black people and black artists in North and South America, the Caribbean, and Africa. The museum was in the unique position, both because of its proximity to the school and because of its focus, to enter such a collaboration.

The Los Angeles County Museum of Art offers evening workshops to introduce teachers to major exhibitions. For a recent exhibition of Impressionist paintings, 1,500 teachers attended seminars on color theory and French art history, all held the same night. Despite the demand for its programs, the Los Angeles museum has had to limit future evening programs to 800 teachers.

Some school officials expressed concern that cultural institutions often prepared educational materials that were too specialized to be used effectively by teachers and students.

The Museum of the National Center of Afro American Artists' relationship with the nearby David Ellis School has resulted in three long-term collaborative projects. Barry Gaither, director of the Museum, describes the partnership as a "laboratory relationship." The museum staff works closely with school personnel developing model programs for the Boston Public Schools, often in conjunction with other cultural organizations, such as Boston's Museum of Fine Arts.

PART THREE
Forming a Collaboration: A Pilot Approach

*Successful collaborations build on mutual trust among partners, trust which develops from understanding. Ronne Hartfield, the executive director of Museum Education at The Art Institute of Chicago, advised the **Art as Necessity** conferees to regard statements of institutional purpose as personal narratives and to find in personal anecdotes keys to an institution's goals.*

Round-Table Discussions

"People only understand things in terms of their own experience, which means you must get within their experience. If you try to get your ideas across to others without paying attention to what they have to say to you, you can forget about the whole thing."

Saul Alinsky

The purpose of ***Art as Necessity*** was to share and promote Urban Gateways' approach to building collaborations, an approach that respects the goals and integrity of all participants. A good collaboration allows all partners a chance to further their own missions, not change them. Urban Gateways' approach emphasizes an open, developmental process which relies on honest dialogue between the partners themselves.

A preconference survey conducted by Jerome Hausman, director of Urban Gateways' Center for Arts Curriculum Planning and Evaluation, revealed that school administrators had envisioned collaborations quite differently than did arts institutions and organizations. Dr. Hausman found that principals spoke of needing help from as many sources as possible. The educators said it was "very important" to them that cultural organizations help schools with staff development, program planning, and curriculum implementation. The principals also felt strongly that collaborative arts programs should be closely tied to the academic activities of students.

Survey responses from arts organizations and institutions, in contrast, reflected chiefly their concern with promoting the art forms or cultural interests around which their organizations centered. Most of the arts groups at ***Art as Necessity*** concern themselves with performances, programs or exhibitions. Arts organization representatives tended to rank other services, such as curricular enhancement and staff development, as "minimal" elements in their purpose.

At ***Art as Necessity***, conferees were divided into round-table groups that included representatives of schools, arts organizations and funders. The groupings were based on the preconference survey which also polled participants regarding their objectives at ***Art as Necessity***. An effort was made to group parties with compatible interests, even though many round-table participants knew little about the other schools and organizations represented in their workshops.

The round-table workshops mirrored, in an abbreviated format, Urban Gateways' method of building collaborations. Participants were to:

- build personal relationships
- learn each others' institutional needs, resources and objectives
- brain storm for program ideas which effectively match needs and resources and reflect shared goals
- select a single program idea to develop and enumerate its features (see sidebar for six essential points)

Nothing more was asked of participants other than that they invest in the process of partnership building. Nevertheless, the round-tables showed building relationships leads to plans and then to action.

Six essential points that partners must agree on when designing a collaborative project:

1. *A target population*
2. *Specific program activities*
3. *Objectives*
4. *Assessment by partners*
5. *Evaluation of effectiveness with target audience*
6. *Time-line*

Jean Herron is the Principal of Spalding High School on Chicago's Near West Side, a school designed to accommodate students with physical disabilities. Recently, the school population, which had been comprised solely of the disabled, has been integrated with students who do not have disabilities. Ms. Herron says that two of her goals are to reduce prejudice toward students with disabilities and others with alternative life styles, and build a greater appreciation for the cultural opportunities and institutions in Chicago, focusing on how children can take advantage of these opportunities on their own

List of needs developed by Guadalupe Hamersma, Principal of Chicago's Plamondon School, an elementary school serving an Hispanic population in a poor community:

1. *Develop communication skills: reading, writing, listening and speaking*
2. *Develop an appreciation of knowledge*
3. *Create possibilities for children who are often isolated from the opportunities offered by the city's cultural life*
4. *Fire people up. Energize staff and students*
5. *Retain children at her school*

Hamersma has seen dance and music increase excitement in general learning. The arts, she says, can give children an appreciation for education. She's convinced that a good collaborative program would spur more involvement in the neighborhood school.

The round-tables were asked to devise plans that could serve as model programs in settings beyond the participants' own institutions. The evening before the workshops met, a consortium of funders led by the Prince Charitable Trusts* announced that it would literally *invest* in the process. The consortium pledged seed money to launch collaborations which emerged from the new partnerships formed at ***Art as Necessity***. It was an emphatic statement from the funders that they seek initiatives that could advance educational goals in the community. Joan Shigekawa, director of arts programs for the Nathan Cummings Foundation, which sponsored the conference, characterized foundation involvement in the conference as "venture capital" to spark innovative planning. By investing in building new collaborations, funders look to leverage their money with the expertise and resources of other partners. The incentive worked. The eight round-table workshops, as well as subsequent conversations they inspired, produced fifteen proposals, incorporating eighty-seven new partners for on-going collaborative projects.

The most important factors in forging plans were that the partners approached the process with equal openness and trusted that no one partner would rule over the process. Plans that centered on specific themes or approaches sat uncomfortably with some panelists who feared that participation by their institutions would seem like a forced addition to the program.

The plans that emerged capitalized on the personal relationships built up over the day, and used the panel members' enthusiasm and commitment to each other as a new resource. Most plans left open what specific institutional resources each partner would have to contribute in subsequent stages of collaboration, but were structured so that in the initial stages each party enjoyed equal ownership of the proposals.

"Teachers of [the disabled] population are burned out; they need to be recharged. When you work with kids with special needs, you are struggling with ways to broaden their lives above and beyond what is in school. Arts in education helps the teachers and the kids reach fresh avenues out of their stressful routine."

Jean Herron, Principal, Spalding High School, Chicago

**In addition to the Prince Charitable Trusts, the consortium of funders included The Chicago Community Trust, The Joyce Foundation, Polk Brothers Foundation, and Marshall Field's.*

"The best programs nurture educators in the arts so they can become arts educators themselves."

Janice Lane Ewart, Arts Midwest, Minneapolis

"Cultural institutions offer resources that are key to ***thinking, nurturing and learning to learn.*** *The institutions offer a way out of the conscription against thinking and innovating that teachers often face in school."*

Warren Chapman, Illinois State Board of Education, Chicago

"We must ask at each stage, what is in it for the kids. They are the ultimate customers."

Elizabeth Howland, Citibank, Chicago

"I need nurturing, too. I get to come downtown and spend a day with interesting people. That's what my teachers need the chance to do sometimes."

Jean Herron, Principal, Spalding High School, Chicago

"Field trips to institutions are often seen as a break for burned-out teachers. That falls short of what institutions want. Institutions would rather see programs that carry over into the school curriculum."

Kathi Lieb, Spertus Museum of Judaica, Chicago

PART FOUR
How to Make Collaborations Work

Showing up, talking, listening, and building relationships count more in successful collaborations than the most detailed and well-funded efforts developed by a single party who assumes that others will participate. Without a joint effort, programs such as museum visitations or in-school performances by arts troupes are momentary successes at best. Frequently they fail to satisfy all involved:

—One representative of a major, traditional performance ensemble said during the conference that his organization is weary of children coming to his theater, behaving raucously and making fun of the art. Given his choice, he would rather give up such programs. Representatives of other organizations suggested introducing children directly to the performers, choosing performances related to a school's literature lessons and exposing them to the technical aspects of the production. What was a joyless institutional function which the organization undertook out of a grudging sense of responsibility, could plausibly help build an enthusiastic, informed audience for the art.

—A Chicago art museum which already receives tens of thousands of school children a year wishes to accommodate more but its resources are already committed to the hilt. A collaboration with schools might train teachers to guide students through the museum with just a little steering from the staff and greatly expand the reach of the museum's programs.

Robert Bucker, executive director of Young Audiences in Kansas City, and Carol Sterling, formerly director of the Arts Partners project of the New York City Board of Education, both said that partnerships were strongest when they established specific educational goals and methods to evaluate the students' achievements. The successful evaluations can then be offered as proof to funders and future partners that such programs make a difference.

"Only when we reach parents can we begin to build program sustenance. When parents scream about change, that's when a school board listens... In many programs we've built in parent participation, where parents work beside their children and can see the effects the arts have on them."
Mitchell Korn, President, Artsvision, New York

Jerome Hausman of Urban Gateways summarized the need schools and institutions have for each other in an address to the conference:

> ...The reality outside this conference includes all kinds of survival issues in which self-interest and self-preservation take on heavy weight. Herein rests a key assumption of why we have convened this group: enlightened self-interest on the part of schools and arts organizations—indeed the whole community—requires that we develop new forms of flexibility and creative cooperation. We're hoping that we can develop a "win-win" relationship in which cooperation does not mean a loss of identity or personal gain. Quite the contrary, cooperation can help us become more of what we want to be.

Some of the factors suggested by the conference for successfully building and sustaining a collaboration:

1. **Clear Purpose of Partnership**

   A. Clarity of motivation on the part of all participants
   B. A shared view that all participants have an equal interest in the venture and an equally important contribution to make
   C. Clarity of both long- and short-term objectives

2. **Full Participation**

A. Active participation by all partners so that each has an "ownership" stake in the program's success
B. Acknowledgement that conflict can exist as a ***positive*** and ***creative*** factor in collaboration
C. Respect for what each partner can contribute uniquely to the endeavors
D. Inclusion of all those affected by the collaboration, such as teachers and parents
E. Inclusion of other partners, such as universities or chambers of commerce who can add to the collaboration.

3. **Measures to Insure Project Longevity**

A. Relate programs solidly to schools' educational goals
B. Establish an evaluation process early in the project to substantiate project's benefits when renewal time comes
C. Turn participants into boosters for the program and train them to be active advocates for its continued life
D. Make continued efforts to build trust among the partners
E. Insure that participant organizations perceive the program as successful in promulgating their own identity and purpose
F. Build expansion into programs

"Seek partnerships with higher education. Many universities out there are looking for meaningful projects for doctoral candidates, or ones in which they can engage the community. I am sometimes stunned by the reality that we have a terrific local arts movement in this country with hundreds of professional organizations, thousands of organizations driven by volunteers, and an incredible arts-in-education movement—and university people haven't heard of them. Knock on their doors for both program evaluation and student evaluation. And I wouldn't stop there. Go to schools of public policy, business, government, sociology and so on."

David O'Fallon, National Endowment for the Arts

"At Arts Partners, we thought it important to respect the professionalism of the teachers and the artists. We know that it is their relationship in the classroom on behalf of the children that makes this program strong. Every year we begin an annual publication, a series of newsletters and develop a video about what the program is about. We describe how the program changes children. We encourage these wonderful teaching professionals to write their feelings about why this program was important for children. We give them the recognition they deserve in the form of publication. We do annual conferences where teachers present their ideas, and we have on-going newsletters that also give them an opportunity to strengthen their leadership skills as professionals."

Carol Sterling, American Council for the Arts, New York City

"Program design can often affect the longevity of a program. Often programs are directed at fourth and fifth graders. That is a problem for program sustenance. One way to address this issue is to start programs in a lower grade. The programs we're doing in Milwaukee and Houston start in kindergarten and first grade and add a grade every year. That is an excellent way to institutionalize a program within the school system."

Mitchell Korn, President, Artsvision, New York

PART FIVE
A Word From the Funders

Art as Necessity provided a unique opportunity for schools and arts organizations to hear from funders representing philanthropic, corporate and government sources. A panel which included Joan Shigekawa of the Nathan Cummings Foundation, Jill Darrow from the Prince Charitable Trusts, Kassie Davis of Marshall Field's, a division of Dayton Hudson, and David O'Fallon from the National Endowment for the Arts spoke on what their organizations look for when funding projects and offered advice to those appealing for money. Though the panelists spoke only about their own organizations, their advice provided a general overview of funders' concerns.

Corporate and Foundation Funders

Kassie Davis cited two motivations for Dayton Hudson's corporate giving. The first is a conviction "that art and the cultural community improves the quality of life in the community in which the company does business; and if there is a good quality of life, the business will flourish and our employees' and customers' lives improve." The second reason to fund the arts, Davis said, is that "it is an additional way of communicating to our external audiences—customers, individual share-holders, institutional investors—that the company is a good corporate citizen."

Education, Davis said, has probably been the most frequent target of corporate giving over the past ten years. The funds are, in part, a reaction to the competence of entry-level employees. Corporations do not want to become schools themselves, but they "do want entry-level employees who can make decisions on their own, without going to management for everything."

Corporate funders, Kassie Davis stressed, review proposals in terms of results. Requests for money should be accompanied by good descriptions of what results applicants expect from their programs and how they expect to evaluate their results. Last year, Marshall Field's received 146 funding applications for arts and arts-in-education programs. Most of the applications, Davis said, failed to specify what results the applicants expected from their proposals. Many more failed to include evaluations. Even those that attempted to describe results did so in vague language incomprehensible to the corporation's fund trustees.

Jill Darrow of Prince Charitable Trusts explained that educating funders on the value of cooperative arts programming is a difficult and long process, one in which funders must be made aware of both quantifiable benefits to children and those benefits which can be related only through an anecdotal retelling of the experiences of participants.

Arts education, Davis said, is easier to sell to corporate trustees than funding either for general education or for arts organizations. Trustees recognize that arts-in-education programs instill in children the characteristics business wants in its entry-level employees.

"When you ask funders to talk about outreach programming," said Jill Darrow, speaking about her efforts to join funders in cooperative programs with schools and arts organizations, "you touch a wound, a vulnerable part of their granting. While the program officers are with you in spirit on future outreach projects, they have a hard time quantifying to decision makers in their foundations why outreach programs are worthwhile."

Joan Shigekawa of the Nathan Cummings Foundation, echoed the view that applications must allow program officers to put the applicants' best case forward to trustees. Foundations, she said, "ask the same kind of tough questions about impact. We need to know what will constitute success."

Federal Government

Two-thirds of the $6.5 million in federal funds for arts education disbursed through the National Endowment for the Arts go to state agencies. The huge bulk of funding for arts education, David O'Fallon said, is provided locally, through state and city governments and through private sources. Though the Endowment has relatively little money available for collaborations in art and education, he did offer a strategy to tap into other funds and human resources.

"We are in a cultural sea of change. Every level of organizational and institutional system in our country is undergoing changes," O'Fallon said. "Education is part of this. If there is a quality business group in your state, which there is, and it's meeting to discuss concerns about education, you ought to be in that room. Don't wait for invitations to business round-tables, governors' commissions or task forces. You have to be there."

"At the Department of Labor there is a report called the Secretary of Labor's Commission on Achieving Necessary Skills (SCANS) that has to do with proficiency in the workplace. The National Endowment's whole budget is $174 million, the Department of Labor's budget is $4 billion. They could loose my $6.5 million education budget and not find it for a couple of months. The Labor Department is extremely concerned that people in the work force are skilled in handling systems, making decisions, creative thinking and problem solving, teamwork and allocation of resources. Do you in education and the arts have something to say about that? Absolutely! You have something to bring to that table. The same is true with your state and city labor department programs, and with many other programs. You should be involved."

"Sometimes the concepts of success relative to students in urban schools need to be examined more closely. The challenge is to help shape an educational environment and a process that will nurture a child through a rugged set of circumstances into a life that is rich and productive. The implication is that a student develops a sense of self, a reliance on his or her own understanding of the world and a willingness to dare to take a risk on the strength of his or her own creativity."

Sandra Furey, Executive Director, Urban Gateways: The Center for Arts in Education

CONCLUSION

For inner city school principals and administrators, entering into a collaboration in the arts is an act of faith and vision. At their schools each day they face social and educational challenges to which the arts rarely seem to offer obvious solutions. Nevertheless, most of the educators at ***Art as Necessity*** came because they had seen firsthand how exposure to art and culture transforms students. At the conference, however, they were asked to explore new ways of combining the arts and education, to acquaint themselves with people and institutions they knew little about, to talk to representatives of national foundations, some of whom have never dealt with individual schools, even to imagine joint projects with cultural organizations overseas.

For large cultural institutions, which already serve hundreds of thousands of patrons a year, reaching out even farther requires extraordinary commitment and imagination. For small organizations, the idea of doing more than what they already struggle to do can be daunting indeed. For large and small organizations alike, the request to help schools with curriculum planning and staff development may seem distant from their central missions.

For foundation and corporate funders, always concerned with maximizing the use of their money, a pledge to fund unseen, unformed, unimagined projects is anathema.

Yet to ***Art as Necessity*** they all came. They came with the faith that their pooled resources and creative energies could build something worth an extra challenge; something great; something for city children.

Although ***Art as Necessity*** officially gathered representatives of schools and organizations, it also drew together 131 people devoted to the creative spirit. Like the work of good artists and good teachers, forming collaborations is a creative

process. It takes some faith to embark on because one cannot predict the end. At ***Art as Necessity***, participants were asked to be as open as possible; to talk freely, listen carefully and respect each other, then let the process take them where it may. The results surprised many. Arts organizations found that collaborations can both meet their own needs and those of the schools. Educators learned how to incorporate the missions and strengths of arts organizations into school programs. Both learned how to discover shared goals and to build collaborations around them.

At ***Art as Necessity***, participants endeavored to discover how to best work together. Out of a three-day conference came fifteen proposals and dozens of new partner relationships. City schools did group with foundations, principals made plans with small ethnic museums, large institutions focused on small groups of children, and, yes, even the British representatives found their way into several project proposals. The proposed projects have the potential to reach thousands of students. That this was accomplished largely in the course of a single day's working session testifies both to the convictions of the partners and to the power of the process.

At a time when resources for both the arts and education are strained, collaboration offers one of the best ways to bolster both. ***Art as Necessity*** built on the experience of Urban Gateways, which over the past three decades has worked with urban schools and arts organizations. The challenge now is to encourage the process among the widest audience; to explore the ways that schools, arts organizations, institutions, funders and government can combine and recombine to take their talents and resources into the lives of all city children.

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